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American Art News

VOL. XVII. No. 21. Entered as second class mail matter. N. Y. P. O. under Act of March 3, 1879.

NEW YORK, MARCH 1, 1919

TEN PAGES

SINGLE COPIES, 10 CENTS

PORTRAIT PAINTER GETS VERDICT

Miss Marion T. Meagher, a N. Y. artist was awarded a verdict of \$2,100 by a Pater-son, N. J., jury, Feb. 5 last, for her portrait of the late Senator Hinchliffe for which she had brought suit against the estate for \$5,000. The verdict included also a painting entitled "The Old Fiddler," which Miss Meagher gave to the Senator. The portrait was never received by the family and it was the contention of the defense that it had not been ordered. The full sum for which Miss Meagher sought to recover was \$6,300. Of that she asked \$5,000 for the portrait of the late senator; \$1,000 for "The Finale," a painting in which Napoleon is depicted; \$150 for "The Old Fiddler," \$50 for "The Sentinel," and \$100 for a portrait of Mrs. Hinchliffe. It was contended that the paintings dated back to 1907, when they were either sold or given to the senator. The painting of the senator was claimed to have been finished in 1909. On this ground the defense raised the question of the statute of limitations and asked that they be ruled out because suit was not started within the limit of six years. To this the plaintiff testified that the portrait, though started in 1907, was not finished until 1912 or 1913, at which time she made changes as directed by the senator. The court ruled out "The Finale," "The Sentinel" and the portrait of Mrs. Hinchliffe, but allowed the others to stand for the determination of the jury.

SIGNATURES TO PICTURES

"As to signatures it is all very well to say that it is 'signed all over.' Many pictures are unmistakable in style. But everybody is not an acute judge of style. If a man buys a picture because he fancies it and doesn't care by whom it was painted the signature is nothing to him. But he has no right to demand that others shall accept it as a work by a certain man because he chooses to think so. It is his duty to prove as well as assert it.

"A signature makes a picture intrinsically no better nor worse. But it is a link in its chain of identification that affords its possessor satisfaction, and costs the artist no expense of time or money. Nowadays the drift of pictures is like that of wreckage on the sea. They wander all over the world, finding lodgment, perhaps, in many places and passing through many lands. Finally they settle in special collections, here, there, and everywhere. One of these collections comes to be broken up. The public is invited to buy. Who is this forest scene by? Jones. It is signed. Very well, but what forest is it? Don't know. You must buy it as what it is. All right, if it is a good picture, but how much more interesting would it be to you if you knew it was a subject from Fontainebleau or the North Woods of New York, or some other known locality. How much would you be interested in a novel which had no title and the characters in which no names?

"The average artist will doubtless fall back on the excuse that all this is a mere matter of business. But, as far as the public is concerned, the bargain and sale of pictures is business. While a picture is on the easel, we will say, it is a matter of art alone. It is the property of its creator only, to be made or marred according to his ability or fancy. The moment he offers it for sale, however, it acquires an additional quality. It is not only a matter of art but a matter of commerce, and as an object of commerce it requires to be handled under sensible commercial rules.—Picture and Art Trade.

A "REJUVENATED" WASHINGTON

The unveiling of the rejuvenated portrait of George Washington in the State Capitol building at Dover, Del., Feb. 20, in the presence of the two houses and a large assemblage from all over the State was made a patriotic ceremony. Former U. S. Senator George Gray delivered the address. The portrait has hung in the State House for 118 years.

"MEMORY" FOR ART MUSEUM

Mr. Henry Walters' offer to present the statue, "Memory" by Daniel Chester French to the Metropolitan Museum has been accepted by the Directors of that Institution. Mr. Walters recently purchased the statue from a 5th Ave. art firm.

Newark Museum Gets a Guy Wiggins

The Newark Museum Association, through a special fund recently established by its trustees, has just purchased "Winter Morning," by Guy C. Wiggins, for its permanent collection. This painting was exhibited at the recent contemporary exhibition of snow pictures noticed in the AMERICAN ART NEWS of Dec. 28, 1918, and Feb. 1, 1919.

PA. ACADEMY PRESIDENTS

Through an incorrect reference to Bass Otis, whose portrait of Bishop White is now on exhibition at Houston Hall, Phila., as a "onetime president of the Academy of the Fine Arts," attention is called to the interesting fact that in all the long history of the Academy since its founding in 1805 there have only been twelve presidents. It will be remembered that the Academy was founded by 71 public-spirited citizens, of whom 41 were members of the bar. The twelve directors selected by this body elected George Clymer as the first president. He continued in office from 1805 until his death, in 1813, when Judge Joseph Hopkinson was elected to the presidency and served the Institution until 1842, a period of 29 years. Since Judge Hopkinson the line has run as follows: Joseph Dugan, 1842-1845; Edward L. Carey, 1845; Joseph R. Ingersoll, 1846-1852; Henry D. Gilpin,

REFUSED MISS RANGER AID

Mr. Edward J. Kenealy was the principal witness against Miss Edith F. Ranger, on trial recently in the Supreme Court, charged with substituting a carbon copy of a fictitious will of her brother, Henry Ward Ranger, the landscape artist.

The witness said he refused to have anything to do with the matter, and told Miss Ranger a plan she proposed to him was exceedingly dangerous for everybody concerned. He said he advised her to try to obtain an annuity from the National Academy of Design, to which the bulk of the estate was bequeathed, on the ground that she was next of kin and was entitled to something.

FOURNIER PAINTING SOLD

"The Home of Jean Charles Cazin at Outro-sur-Mer, Near Boulogne," a painting by Alexis Jean Fournier, exhibited recently

TORONTO'S ART DISPLAY

Toronto, Canada, Feb. 24, 1919.

Local art lovers never had a better loan exhibition than that of paintings by old and modern masters from the National Gallery at Ottawa, held recently in the Art Museum. The three new beautiful galleries were filled with the collection. In the largest was "The Connoisseur" by George Henry, a golden-haired woman in a blue dress, had for background a plain wall of pearly grey with a fold or two of white curtain on the right and hanging high up in the left corner a Japanese print. "The Unrelenting Past" was a portrait study of an old peasant woman by Annia Swynnerton, the technique delightful, the color warm and rich and the human appeal irresistible. "July Day" by Gerald Moira was a large and colorful canvas, full of the sharp contrasts of blue sky and water, chalk cliffs and white clouds, and all the vari-colored habiliments of bathers on a beach. Among the most fascinating of the paintings was a Claude Monet, "Waterloo Bridge." Laura Knight's "Green Feather" was a portrait study full of outdoor freshness, and clarity of color. There were two interesting portraits by Sir John Lavery, one representing "Princess Patricia."

"Charity" was a highly decorative study with many figures by Frank Brangwyn and an oval was "The Lady in Black Fur," a beautiful portrait by Charles Shannon. Interesting in composition and in the use of light and shadow was his "Oedipus Takes from the Tree." Sir William Orpen was represented by two canvases, "The Reflection" and a child face, "May." "The Lilac Gown" was a charming and characteristic bit of portraiture by Charles V. Furse. There were delightful examples of the work of D. Y. Cameron, David Muirhead, Maxime Maufra, Louis Mettling, Mark Fisher, A. R. A., Eugene Boudin, W. Blair Bruce, F. Luis Mora, Paul Dougherty, George D'Espagnat, Sir Alfred East, A. Van Anrooy, Holman Hunt, W. McTaggart, Elizabeth Forbes, A. G. Decamps, Fantin-Latour, Alfred Sisley, Eugene le Sidaner, A. Monticelli, A. T. Ribot, J. M. Swan, W. de Zwalm, J. Buxton Knight, Prosper Marilhat, R. G. Goodman, Edmund Dulac and Gustave Loiseau.

In the Smaller Gallery

One of the smaller rooms in the Museum was hung with some old canvases as well as by such painters as Sir Thomas Lawrence, John Hoppner and William Hogarth, all three represented by interesting portraits. There was a Gainsborough, a "Portrait of the Negro, Ignatius Sancho," said to have been painted in an hour and forty minutes. A portrait of a cardinal by Caravaggio was the most interesting work shown, both from the character of the face and the treatment of the white robe and scarlet cape. There also was an "Adam and Eve" by Luca Giordano. From the XIV century came some quaintly exquisite interpretations of sacred subjects, notably "Christ Bearing the Cross," a French primitive, while the Spanish school was represented by "The Slave," attributed to Herrera the Younger, and by examples of Goya and Sebastian Gomez. Typically Dutch of the Van Dyke school was a portrait of Charles I by Daniel Mytens and there was a still life, a "Dead Swan" by Frans Snyders and quaintly gorgeous little figures of the Earl of Carrick and his sister by Gerard Honthorst. In this room were also examples of Bartholomans de Bruyn, Frans Floris, Allan Ramsay and Sir William Beechey.

ROYAL ACADEMY'S FUTURE

"The election of Sir Aston Webb to the presidency of the Royal Academy did not come as a surprise to the initiated. It was an open secret that Mr. Sargent, who by his pre-eminent position in the art world was marked as the ideal president, and who would unquestionably have carried the majority of the votes, would not, under any circumstances, have accepted that post of honor. Of the other painters, who were supposed to be in the running, he had the professional distinction which should be the chief qualification for successful candidature. Under the circumstances one cannot but applaud the wisdom of the choice made by members of the Royal Academy. Not only does it imply a handsome recognition of the claims of architecture as the mother of the fine arts, but Sir Aston Webb is known to be a good business man, a fluent speaker, and, thanks to his social connections, an ideal official representative of the country's leading art institution. And these are considerations of great importance."

London Observer.



CAPT. WILLIAM A. MOFFETT
Mme. Lucas-Robiquet

Courtesy Anderson Art Galleries, Chicago

1852-1859; Caleb Cope, 1859-1871; James L. Claghorn, 1871-1884; George S. Pepper, 1884-1890; Edward H. Coates, 1890-1906; Henry Whelen, Jr., 1906-1908; John F. Lewis, 1908—.

STATUE OF CLEMENCEAU

Prof. J. B. de Taillac of Winsted, Conn., has written to Mayor Adams of Springfield, Mass., outlining a plan to erect a statue of Georges Clemenceau, the French premier, in Springfield. As a reason for erecting the statue in Springfield, Prof. de Taillac states that M. Clemenceau in his early manhood lived for some time in the U. S. and that he resided in Springfield and practiced medicine there from 1863 to 1869, and also married a Springfield girl. The Springfield "Union" states, however, that M. Clemenceau was a teacher in a private school at Stamford, Conn., during the period mentioned, and never, so far as the records show, made Springfield his residence. He did marry a Springfield girl, a Miss Mary E. Plummer.

At his studio, 33 West 67 St., Richard Maynard is painting an unusually interesting portrait of a woman.

with other pictures of the homes of the Barbizon painters at the Babcock Galleries, has been acquired by an American collector, Mrs. Samuel C. Pratt.

FINE ART IN JAPAN

The sum of \$525,000 was realized at a recent public auction in the Tokio Art Club when K. Matsuzawa's collection of antiques and objects of art was sold. Five hundred connoisseurs from Osaka, Kyoto, Kobe and Tokio attended, according to the Japan "Bulletin," and competition among the bidders was very keen. A kettle once owned by Rikyu brought \$30,000, a landscape by Sesson \$18,000. More than \$5,000 was paid for many other articles.

A Gallery for Foreign-Born Artists

An art gallery is to be established in N. Y. where the contributions of foreign-born artists in America may be shown. This was planned at a meeting of artists and art patrons at the Yale Club last week. It is proposed to obtain a large auditorium to serve as a gallery, where the works of representative masters and students of 65 nationalities may be shown.

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EXHIBITIONS NOW ON

Eland's Vellum Portrait Drawings

J. S. Eland, an English artist, who held an exhibition of his so-called portrait drawings on vellum at Scott and Fowles' two seasons ago, at which time they were favorably reviewed in the ART NEWS, is showing a score or more of these works at the John Levy Gallery, 14 E. 46 St. Some of the portraits have been seen before but the majority are recent works.

Mr. Eland uses pastel on wet vellum and then rubs it in, with resultant delightful effect of softness and tenderness of texture and expression. The work is permanent and has the rare combination of delicacy and strength. Unusual refinement is also an attribute of the artist's work. He has painted the presentments of many persons of social note in England and America, and among these are the portraits of Princess Victoria, the Hon. Gerald C. Wellesley, Miss Olga Chandos-Pole, Mr. William Rhineland Stewart and young Master Stewart, the last two of New York. These works should be seen by all lovers of refined and good portraiture.

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SCULPTURES
TAPESTRIES
FURNITURE
PAINTINGS
RARE FABRICS

Ernest Lawson at Daniel's

That most able painter, Ernest Lawson, is showing some 24 new oils at the Daniel Gallery, 2 W. 47 St., to March 16 next. No display more alluring to the admirers of the artist and to all lovers of strength, truthfulness to nature, and fine color quality, in landscape art, could well be made. Certainly it would be difficult to name any other American landscapist, who is more distinctly individual in his work than Mr. Lawson, nor any other landscape painter in Europe or America who tells the lesson he has learned from "Mother Nature" more acceptably and convincingly.

The display of landscapes painted by the artist in Spain, made at these galleries two years ago, was highly commended by the ART NEWS for its truthful sombreness of color and its exceeding virility, and the present showing is so contrasted in general, joyous feeling and atmosphere, again truthful as befits the Westchester scenes it portrays, as to emphasize the artist's versatility. Clear air and skies, limpid running streams, and bright, sunny, winter, snowy vistas are all here—and all rendered with skill and appreciation.

It is difficult to select any particular works, as especially worthy of note, where all are so good and delightful to the eye, but perhaps one might say that the most striking canvases are: "The Willows—Bronx River," the "Westchester County," "Low Tide," "Sunset after Rain" (a joyous color scheme), "Winter" (the running water, as good as any Thaulow painted), "Blossoms" (tender and delicate in color), "The Big Tree," "Morning Light," and "Clouds and Hills" (a fine, strong work, full of sunlight and air and the sweep of fleecy clouds over a blue sky).

It is especially gratifying to the ART NEWS to record, too briefly and inadequately, this further forward advance, as proven by this excellent display, in the art of Ernest Lawson, as it was among the first to call attention to his marked and unusual ability and to predict his success.

Carlton Fowler at City Club

The Berkshire Hill country has been the inspiration—and a most happy one—for the collection of oils by Carleton Fowler, now on view at the City Club of N. Y.

Mr. Fowler's landscapes have fine quality and good atmosphere, and are impressive as absolute statements of facts as they appeared to an artist's eye, and for this reason they are convincing. Each scene is presented at the moment when either sunshine, twilight or a moonlit sky gave its full value to wood, mountain or river. "A Mountain Stream," "In the Berkshire Hills," "Willows, Lenox," "Sunset Sky," "Morning Mists, Tarrytown Valley," "The Mill-Race," "Old Mill, Lee," "Edge of the Woods," "The Forge in the Forest," and "The Old Mill," are all well composed and excellent in color. Mr. Fowler's methods savor little of the modernist school, and yet one of his landscapes in the present exhibition is painted after that manner—which goes to prove both his versatility and forceful individuality that save the picture from any of the displeasing marks of pronounced "modernistic" tendencies.

The 14 watercolors, hung in an adjoining room, were shown recently at the Art Salon of the Hotel Majestic, and represent the artist's work in Europe. Mr. Fowler handles this medium most agreeably. His views of Venice are poetic and altogether satisfactory. In his "Lingering Light," he obtains a wonderful effect of pale golden light that one feels to be fleeting. A Dordrecht view, Holland, and "Bull Inn," Sonning, England, are almost equally attractive in their northern atmosphere.

Whitney Studio Display

Sculpture and decorations are the attractions of the moment at Mrs. H. P. Whitney's studio, 8 W. 8 St., to remain until March 18, inclusive. Malvina Hoffman and Arthur Crisp are the two exhibitors and both are represented by excellent work that loses nothing in the charming setting and artistic "atmosphere" of the studio. Grace, poetry, elegance of form and a sense of palpitating life are striking qualities of Miss Hoffman's creations. In her "Russian Bacchanale" (Pavlowa and Mordkin), model of group for the Luxembourg gardens, the figures skim the earth and seem borne by the wind in their swift dance of youthful delight. "Orientals" (Pavlowa and Novikoff), "Russian Dancers," "Eastern Silhouette," and "Pavlowa Gavotte," have infinite charm suggestive of neo-Byzantine tanagras.

The two bronze heads, "Boris Anisfeld, portrait, North Slav," and "Modern Crusader, South Slav," are strong work, full of character and vigor. "Mort Exquise" and "Offrande," marble groups, are beautiful in conception and execution. Every number is of interest, and it is impossible to overlook Miss Hoffman's much admired "Shivering Girl."

Arthur Crisp shows a remarkable batik in gorgeous colors, designed for the Hotel Dupont, Wilmington, Del., in which Oriental figures represent "Hospitality" in very occidental surroundings.

The decorative pictures and panels are quite attractive in their varied color schemes, some pale and delicate, others brilliant and startling in treatment. "In the Garden" has a bold background of gold, effective and giving a fantastic, Oriental touch suitable to the picture. "Night" and "October Days" are altogether pleasing, while "Blue Kimono," "Study for Panel" and "Romance," complete a most interesting exhibition.

Louis Kronberg's Ballet Girl Pictures

Under the direction of Mrs. Albert Sterner, 12 recent paintings by Louis Kronberg of Boston are shown at 556 Fifth Ave. Mr. Kronberg is at his best in the full-length sitting nude female, whose lithe back and graceful limbs are depicted with rare skill and due regard for fleshly texture. Many views of Ballet Girls appear, for Mr. Kronberg has made the graceful dancer so much his theme that he has become known as "the American Degas." His color schemes in the present exhibition are bright and varied, and the blues, pinks and yellows of the fluffy skirts lend the small gallery where the pictures hang an unwontedly lively appearance.

In the adjoining small gallery, a remarkable selection of lithographs by James McNeil Whistler, is shown. Diverse in subject and of extreme subtlety, these prints with the uniform greyness give the gallery an aspect of extraordinary refinement and dignity. Whistler's lithographic subjects are so well known that detailed enumeration will not be attempted here. Suffice it to say, that the selection is judiciously made and the effect unusually beautiful.

In another gallery, an uncommonly fine marine by Vollon the master of still life, is exhibited.

Lithograph Prints at Pratt Institute

Beginning March 3 and continuing two weeks, Pratt Institute will exhibit lithographs by Bolton Brown, and also the whole operation of the craft of lithographic printing by the same hands. The floor of the gallery will be temporarily equipped with a lithographic press, stones, etc. On different days some of the best known artist lithographers, including George Bellows, Albert Sterner, John Sloan, Abel Pann and others will draw in public on the stone. Mr. Brown, acting as the artist-printer of the occasion, will take these stones in hand and, on successive days, etch, roll up and print them.

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Boudin at Durand-Ruel

Eugene Boudin's paintings, on view at the Durand-Ruel Galleries, 12 E. 57 St., until March 15, comprise a most novel display and one which will particularly interest Americans because of the influence which the art of this pioneer impressionist exerts upon our own painters. Boudin's bewitching silvery grey tonality is a quality which weaves an undeniable spell, and it no wonder that so capable an American as Twachtman should have recollected when painting the beautiful Gloucester marine (now on view at the Babcock Gallery), the gray magnificence which Boudin many years before had found in motives "near the sea."

As a marine painter, Boudin occupies a unique place. Even his great contemporary and fellow pioneer in impressionism, Jongkind, never approached the pristine purity of Boudin in rendering such milk and ivory skies as are to be found over the harbors of Dieppe and Marseilles.

Refinement is the keynote in the art of Boudin whose fame should enjoy an appreciable revival as a result of this fine exhibition.

Independent Artists' Exhibition

More than 500 artists will show their pictures at the third annual exhibition of the Society of Independent Artists on the roof garden of the Waldorf-Astoria March 23 to April 15, inclusive.

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LOS ANGELES

An interesting art event here was the recent award to Prince Paul Troubetzkoy, the Russian sculptor, of the commission to execute a memorial statue of the late Gen. Harrison Gray Otis, founder and editor of the Los Angeles "Times," and for many years one of the most notable figures in the life of the city. Connected with almost every movement of a progressive nature, his boundless enthusiasm and activity were directed along all lines pertaining to the growth of the community. The culmination of his efforts was reached shortly before his death when he presented his beautiful residence and valuable property surrounding it to Los Angeles County, to be used in the cause of furthering art. The "Bivouac," as it was called, has been converted into the Otis Art Institute and as the art school of the Museum of History, Science and Art bids fair to become one of the big factors of art in the west.

At the time of Gen. Otis' death in 1917, a committee was formed to raise, by popular subscription, a sum sufficient to erect a fitting monument to him. Sculptors from all over the country were invited to submit designs and the commission was finally awarded to Prince Troubetzkoy. The sub-committee who made the final selection consisted of Mr. Henry E. Huntington, Dr. Walter Lindley and Mr. Henry W. O'Malley.

The statue is to be cast in bronze, with rough hewn granite base. It will be one and one-half times life size, and is to cost \$50,000. It represents the standing figure of Gen. Otis with hand outstretched, and pointing forward. He is in full military uniform, about the time of the Spanish-American War. At one side of his figure, and lower down against the granite base, is an American soldier advancing with unfurled flag; at the other side, a newsboy crying his wares. The group is symbolic of Gen. Otis' career as soldier and journalist.

The memorial is to be completed within a year and will be placed in beautiful Westlake Park facing the Otis Art Institute and at the head of Wilshire Boulevard which will soon form part of the important highway of the Coast, a fitting position for such a memorial, representing as it does one of Los Angeles' foremost citizens, and modeled by a sculptor of such renown.

A preliminary sketch of the monument was shown at the Museum, where Prince Troubetzkoy has recently held a large exhibition of his work. Many of his well known bronzes were shown, as well as a number of new portraits of interest. Portraits of Mr. and Mrs. E. Huntington, Mary Pickford and Sessue Hawakawa were among the new things shown.

Prince Troubetzkoy started at his chosen career as a sculptor at an early age and pursuing it unswervingly, he has developed a highly personal method of expression. He studied in Italy, Russia and France, exhibiting first in Italy in 1886 and in Russia in 1897. In 1900 he won the Grand Prix for sculpture in Paris, his bronze of Tolstoi being purchased for the Luxembourg. His work is to be found in Rome, Petrograd, Paris, London, New York and many others of the great cities of the world.

Helen B. Wood.

ROCHESTER (N. Y.)

The February exhibition now on at the Memorial Art Gallery is a group of the work of leading contemporary American painters, Myron Barlow, Charles Rosen, John Wenger, Hayley Lever, John Folinsbee and Randall Davey, with an interesting series of thumb-box sketches from the Ferargil Gallery, N. Y. and foreign war-posters lent by Mrs. Fiske Warren of Harvard, Mass.



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XIV to XVII Century
Miniatures, etc.

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MONTREAL

Society gathered in full force at the galleries of the Art Association on the evening of Feb. 10 for a private view of the exhibition of official British naval photographs in color, when the exhibition was formally opened by the Duke of Devonshire. The grand stairway was lined with a party of 35 bluejackets of the Royal Canadian Naval Reserve, who attended as a guard of honor for His Excellency. Lieut. Walker, R. N., who served at Zeebrugge with the "Vindictive" under Capt. Carpenter, V. C., was of the party accompanying the Duke. Dr. F. J. Shepherd, the president of the Art Association, welcomed His Excellency with a brief speech expressing the gratitude of the Association to the British Government for the loan of so superb a collection of photographs, which were destined to become historic: they were not merely of artistic value, but a national inspiration.

The photographs, which were noticed in the AMERICAN ART NEWS when shown in N. Y., are unusual from the technical point of view, in that their enlargement is on a scale equivalent to full size gallery paintings.

SYRACUSE (N. Y.)

Art lovers found much of interest in the recent exhibition of works by local artists, in the Syracuse Museum. The painters represented were Rachel Bulley Trum, C. L. V. Young, Wilfred John Addison, Frank A. Barney, F. A. Carter, George A. Thurston and Frank Russell, Mrs. Trump and Mr. Young had the largest number of examples the former showing 25 portraits including those of Mr. and Mrs. E. N. Trump and of the artist's baby. Mrs. Trump shows excellent workmanship in all of her portraits, combined with a fine sense of the artistic and a good technique. One of Mr. Young's canvases, the largest in the collection, depicted a familiar scene along Onondaga Creek at Onondaga Valley, treated in a poetic manner. He had also a number of other excellent landscapes and his decorative piece was a choice feature of his show. The watercolors by Mr. Russell were delightful and the canvases by Mr. Carter and Mr. Barney stood out prominently in the display. The Provincetown pictures which attracted a great deal of attention at the gallery for several weeks have gone to



THE TWO SISTERS

Eben F. Comins

In Pa. Academy Exhibition

Owned by Mrs. Marshall Field of Washington.

PROVIDENCE

Frank C. Mathewson is holding an exhibition at the Providence Art Club of 74 paintings, oils and watercolors, which includes some important canvases and is retrospective in character as the artist has included several of his earlier works. A decorative panel in painted Batik, loaned by Mrs. Albert Fenner and a smaller example, loaned by Mrs. E. A. Loomis give variety to the exhibition.

At the R. I. School of Design, miniatures by Martha B. Willson and silhouettes by Katharine G. Buffum are on view. Miss Willson's miniature portraits combine delicacy and accuracy and afford a vehicle for the display of a rare color sense. The silhouettes by Miss Buffum are excellent.

Persian XVII century brocades and ancient Persian tiles, vases, and pitchers, including a X century Mesopotamian pitcher are also shown in connection with the special exhibition noted above. Many of the Persian specimens are gifts from Mmes. Gustav-Radeke and Jesse H. Metcalf.

Tolentino Art Gallery

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ST. LOUIS

The following acquisitions have recently been made by the museum: Three XV century wrought iron French Gothic caskets, a number of Italian Gothic velvets and brocades, a Henri II carved walnut chair with a Louis XVI carved walnut chair, a still life painting by Emil Carlsen, and prints by Durer, Rembrandt, Whistler and Cameron, an important item, the Rembrandt "hundred guilder" print in a good impression.

Edwin H. Blashfield's war painting, "Carry On," loaned to the museum by courtesy of the Metropolitan Museum, N. Y., has been placed on exhibition at the museum.

Following the exhibition of old Chinese paintings held last month, the museum had on exhibition, to Feb. 16, a collection of Persian antiquities assembled by R. Khan Monif of N. Y. which includes 200 objects—ceramics, miniatures and textiles. A notable item was a X century Rhages bowl.

There were also some 200 miniatures of the XIV, XV and XVI centuries, a number illustrating episodes from the Shah Nama, Firdousi's Persian epic. A small number of Indo-Persian and Indian miniatures found their way into the show, for example, a XVI century portrait of the Shah Jahran school, resembling certain drawn portraits by Holbein as well as certain Ming portraits in purity and delicacy of line and characterization.

An exhibition of fifteen oils by George Inness, now on at the Noonan-Kocian Galleries, show the development of the master from his early period exemplified by two connotative works, "Late Morning, Hudson River" (1848) and "Juanita River Near Harrisburg" (1856), to his second period in the Italian picture, "Perugia," seen from the valley (1874), and thence to his last and strongest period as exemplified in the delicate "Old Farm, Montclair" (1893).

ROCHESTER (N. Y.)

The February Exhibition at the Memorial Art Gallery offered an especially wide variety of interest and opportunity for much instructive comparison of methods and artistic reactions. It was a group-showing of the works of five contemporary American painters—lustrous and glowing Picardy women figure-subjects by Myron Barlow, including his Gold Medal canvas, "Apples," out-of-door studies by John Folinsbee, summer sketches in the Catskills by Charles Rosen, Hayley Lever's Gloucester and St. Ives harbor-scenes, and characterful portraits by Randall Davey, with stage-settings and decorative screens by John Wenger, a series of thumb-box sketches lent by the Ferargil Gallery, and a collection of chalk figure-drawings by Warren Davis.

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AMERICAN ART NEWS

Entered as second-class mail matter, February 5, 1909,
at New York Post Office under the Act,
March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive.
Monthly from June 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.

Publishers

15-17 East 40th Street
Tel. 7180 Murray Hill

JAMES B. TOWNSEND, President and Treasurer.
15-17 East 40th Street

REGINALD TOWNSEND, Secretary.
15-17 East 40th Street

SUBSCRIPTION RATES

YEAR, IN ADVANCE	\$3.00
Canada	3.35
Foreign Countries	3.75
Single Copies	.10

WHERE ART NEWS MAY BE

OBTAINED IN NEW YORK

Brentano's - Fifth Ave. and 27th St.
Powell's Art Gallery - 983 Sixth Ave.

WASHINGTON

Brentano's - F and 12th Streets

MONTREAL

Milloy's Book Store, 241 St. Catherine St. W.
Chapman - 190 Peel St.

LONDON

Art News Office - 17 Old Burlington St.
Bottom, News Agent,

32 Duke St., St. James, S. W.

PARIS

Chaine & Simonson - 19 Rue Caumartin

Vol. XVII New York, March 1, 1919 No. 21

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given. Two weeks' notice is required for
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pertising and Appraisal" has conducted
some most important appraisals.

ART BOOK REVIEW

THE SPRINGTIME OF LIFE. Poems of Child-
hood. By Algernon Charles Swinburne.
Illustrated by Arthur Rackman. Eight
color plates and many illustrations in the
text; net \$3.00. J. B. Lippincott Co.,
publishers.

In this exquisite little volume all the ten-
derness, delicacy and depth of feeling of the
poet reveal themselves as the dominant
qualities of his impassioned muse. The 35
poems forming the collection were selected
from the four volumes in which they origi-
nally appeared. "Poems and Ballads" (Sec-
ond Series, 1878), "Tristram of Lyonesse
and Other Poems" (1882), "A Century of
Roundels" (1883), and "Poems and Ballads"
(Third Series), and are supplemented by
the poignant cycle of poems entitled "A
Dark Month," closing with a jubilant note
in the glowing lines of "Sunrise."

Mr. Edmund Gosse has accomplished a
labor of love in carrying out the poet's in-
tention of gathering together and publish-
ing in a separate collection "all the poems
addressed to children or descriptive of
childlife," and lovers of poetry—and of
children—will appreciate his work, which
gives them a book of rare beauty to add to
their treasures.

Many of the poems are familiar to read-
ers of Swinburne, such as the enchanting
stanzas of "Etude Realiste" and others ad-
dressed in the same vein to sweet babyhood,
and through them all there is a fragrant
of spring and love culminating in the clos-
ing lines: "But the face and the voice of
the child are assurance of heaven and its
promise forever."

Arthur Rackham's interpretations of the
poet's creations make of each one "a thing
of beauty and a joy forever," the delicacy
of the illustrator's art lending itself won-
drously to these little figures and fairylike
conceptions. The book is a little work of
art, the artist having rendered admirably the
spirit of the poems.

A TAX ON EDUCATION

Despite all efforts, quietly made at
Washington, up to the last hour, the
tax of 10% on all art works sold, save
those disposed of personally by a liv-
ing artist, through the provisions of
the new Revenue bill, signed by the
President Tuesday last, becomes effective,
and the United States is conse-
quently taxing education. It had been
thought that the provision exempting
the work of living artists would apply
to all dealing in said works, but it is
now proclaimed that such is not the
case, and any person or dealer who pur-
chases any work direct from the artist
will be obliged to pay the 10% tax on
any work so purchased, in case he re-
sells the same.

This tax will be, especially under the
present depressed conditions in the art
trade, onerous, to be deplored, and one
that is seemingly most inconsistent
with the Government's appeal for a re-
newal of business activities. The fact
that every picture sold on Thursday
evening last at the Montross collection
auction of modern Americans in the
Plaza ballroom had to be sold under the
new law, with the understood addition
of 10% to the sale price, undoubtedly
affected the sale, as it will all future
art auctions. The only bright side in
the situation is that, of course, an addi-
tion to the cost of any article enhances
its value just so much as is the addi-
tion, but we fear the art business world
may think this a poor consolation.

The 10% tax on picture frames cost-
ing over \$10 may be abrogated, as this
item figures in the list of semi-luxuries
in the Revenue Bill to be removed,
probably tomorrow, by a special resolu-
tion favored by Congress.

It is, we repeat, difficult to discover
consistency or wisdom in the levying
of this virtual tax on education.

CORRESPONDENCE

Passing of the "Art World"

The publication known as "The Art
World" passed with its February issue. It
will be recalled that the managers of the
periodical which had led a more or less pre-
carious existence for some time, effected a
combination with another monthly, estab-
lished for some years, entitled "Arts and
Decoration" last year, and it was thought
the "Art World" might, through this com-
bination, have a new lease of life. But
combinations do not always combine, and
the joint periodical did not flourish as its
projectors had hoped. So "The Art
World" has ceased to have existence
even in name, and "Arts and Decora-
tion," after an ill-advised mesalliance has
divorced itself and returned as a larger and
more attractive publication, to its old field
of interior decoration, which it well filled
for a long period, and in which the ART
NEWS wishes it again its former success.

There is a lesson in the short life and
early demise of "The Art World" for pros-
pective projectors or publishers of art peri-
odicals—namely that American art lovers
of today have no use for long winded
essays on art and the exploitation, through
wearisome pages, of personal critical opin-
ions, and that even an art publication, to
succeed, must have trained editors, as well
as intelligent art writers. "The Art World"
apparently disregarded editing from its
start, and its art writing was at times
singularly stupid and unintelligent. It has
one good journalistic feat to its credit—the
starting of the successful crusade against the
Barnard statue of Lincoln for London.

The types in the review, published in last
week's issue, of the current exhibition of
the Women Painters and Sculptors at the
Fine Arts Galleries, twisted the name of
an exhibitor Miss Ethel B. Schiffer who
has a strong landscape with figures "Women
in the Snow" in the Vanderbilt Gallery into
Miss Ethel Fisher. The ART NEWS regrets
having called Miss Schiffer "out of her name."

OBITUARY

Julian Story

Julian Story, who died in Phila. Sunday
last, was born at Walton-on-Thames, Eng-
land, in 1857, a son of William Wetmore
Story, sculptor and poet, and a grandson of
Justice Joseph Story of the U. S. Supreme
Court.

William Wetmore Story lived abroad
after 1851. The artist was educated at
Eton and Oxford and studied art in Paris
under Frank Duveneck, Boulanger and
Lefebvre. He received honorable mention in
the Paris Salon of 1889, a gold medal at
Berlin in 1891 and a silver medal at the
Paris exposition of 1900. He also received
a silver medal at the Buffalo exposition in
1901 and the San Francisco exposition in
1915.

He was made a chevalier of the Legion
of Honor in 1900. Among his best known
works were portraits of Cardinal Howard,
Lady Wolseley, Mrs. Humphry Ward and
two of King Edward VII, when the latter
was Prince of Wales. The larger Prince
of Wales portrait was painted for William
Waldorf Astor and hung in the galleries at
Cliveden. Story's salon pictures included
"The Entombment of Christ," 1882; "The
Massacre of September, 1792," 1887, and
"The Black Prince," 1888.

Among his early sitters was Emma Eames,
who made her operatic debut in Paris in
1889, and his well remembered portrait of
her is still considered his finest work. Un-
like the husbands of many prima donnas
he did not give up his own profession.
He kept hard at work, and when she was
able to do so his wife joined him at his
villa in Vallombrosa, Italy. Their union
had lasted sixteen years when Mme. Eames
obtained a divorce at White Plains, N. Y.

A year later Story, who had taken up
his residence in Phila., went abroad and
married Mrs. Elaine Sartori Bohlen, the
divorced wife of D. Murray Bohlen of
Phila. In 1911 Mme. Eames was married
in Paris to Emilio de Gogorza, the baritone,
with whom she subsequently made many
concert tours. The first Mme. de Gogorza
had previously obtained a divorce in the
French courts.

After taking up his residence in Phila.
Story continued to return to Italy in the
winter for several years, but in 1910 he
disposed of his Vallombrosa villa. He was
a member of the National Academy, the
Paris Society of American Painters and
the Society of Portrait Painters, London.

His wife and three young children sur-
vive him.

Auguste Lepère

Paris, Feb. 10, 1919.

The great engraver, Auguste Lepère, has
just died. Not six months ago I had the
privilege of seeing M. Lepère, who, in spite
of ill health and the disturbance caused by
an imminent departure for the country pend-
ing the end of the war, then problematic,
gave himself the trouble to take me through
the varied contents of his studio. Nerve-
shaken by the shells and bombs which were
falling in the neighborhood night and day,
M. Lepère and his charming wife had made
up their minds to leave the capital, where
work was out of the question, for advanced
years, three years' of anxiety and physical
suffering gained the better of the stoutest
morale.

To the world, and especially the foreign
world, the name of Lepère is chiefly familiar
from his engravings and notably his wood-
cuts. The artist himself, however, consid-
ered these merely as auxiliary to his oils.
"I am, above all, a painter," he would say
remindfully if a suggestion were made to
attribute pre-eminence to his plates and
blocks. For originally he had taken up en-
graving as a breadwinning makeshift, and it
was much against his wish that the popu-
larity they won robbed him of the time he
would for choice have spent at the easel.
He was a good painter, but not a leader.
If his burin has been unsurpassed, his brush
had not that originality which makes the
master, even the minor master—let us say
Sisley as compared with a Monet, a Guillau-
min with a Renoir. It had somewhat of the
quality of Lebourg's painting—sound and
pleasant, but bringing nothing very new.

Artist's Marvelous Skill

When Lepère took to wood engraving it
had sunk low among the commercial crafts.
The boldness of his handling raised it to a
pitch it had not known for many a long
year and he was the first to revive single-
lined cuts, tint having entirely supplanted
these. He would sometimes use tint, but
his preference was for single line. To the
most masterly technique he added a fancy
of imagination, together with a wealth of
resource in interpretation which covered a
variety of subjects—the human figure, the
nude, landscape, architecture. He illus-
trated "Old Paris" for Hysmans and M.
Richepin, as also the former's novel, "A
Rebours," and Maupassant's "Deux Contes,"
and above all the "Praise of Folly," by
Erasmus, whose mediæval character he ren-
dered with the most amazing feeling and
virtuosity. I have held the original blocks

for this latter work in the hollow of my
hand.

Never has so much breadth—in one word,
so much—been condensed in so small a
space with such freedom of line. Without
the suggestion of a preliminary sketch these
marvelous little compositions, reminiscent
of the scenes hewn out of the stone in the
cathedrals of the Gothics, were also literally
hewn—hewn with a penknife, that is, out
of blocks an inch or two square.

Having renovated the art of xylography,
Auguste Lepère gave new life to the art of
illustration, bringing the pictured book back
into the esteem of bibliophiles. He not
only undertook the imagery of the works he
ornamented, but the lettering, the coloring,
and even the binding, whose leather he deco-
rated and embossed and chiselled. As an
etcher, too, he attained eminence, and the
proofs after his plate of the Cathedral of
Rheims have been much sought after by
collectors of art works in connection with
the war.

Life of Lepère

Auguste Lepère was born in 1849. His
father, a painter and sculptor, put him in
apprenticeship under the English engraver
Sweeton, who worked for the French illus-
trated press. When he was 20 his father
died from wounds received during the Com-
mune, leaving the youth in charge of the
rest of the family. The necessity of provid-
ing for them left him little time for his
favorite art. It was as a painter that he
first exhibited at the Salon of 1873. In
1900 he was named Knight of the Legion of
Honor and was made an officer 12 years
later.

An exhibition of his life work,—paintings,
drawings, watercolors, engravings, etchings
(over 200 plates), illustrations,—was held at
the Luxembourg last year, a memorable
event in the annals of art.

The museums of Paris (Luxembourg and
Carnavalet), Lyons, Nantes, Quimper, etc.,
have works by Lepère in his different me-
diums. In America Harper's Magazine has
often reproduced illustrations by him. The
analytical and descriptive catalog compiled
by A. Lotz-Brissonneau reproduces the
greater part of his typographical work.

Lepère was the most complete type of
French artist. Ambitious for his work but
not for fame, he craved for the retirement
which is favorable to good workmanship.
A lover of outdoor life, physically and men-
tally he was representative of a class of
Frenchmen too little known and appreci-
ated abroad, the class whose youth has been
the wonder of the world these last four
years and more. Muriel Ciolkowska.

BUFFALO

Four more beautiful works by the late
George Inness owned by citizens of Buffalo
have been added to the already fine col-
lection of paintings by the master now on view
in the Albright Gallery. They are as fol-
lows: "After Glow" owned by Mr. George
Cary, a landscape just after the setting of
the sun, and in which the coming twilight
and afterglow combined give the ensemble
a mysterious and ethereal effect. The pic-
ture is signed and dated 1893.

"An Autumn Day" owned by Mrs. Spen-
cer Kellogg is a study in russet and gold
autumnal tints, with a warm glow from the
afternoon sun is reflected on the trunks of
the trees giving a beautiful effect in con-
trast with the cool blue of the sky. The
picture is signed and dated 1892 and 1893.

"Springtime" lent by Mr. Henry May,
represents an opening in the woods, through
which is seen a woman driving some cows.
The path is bordered by trees in the tender
foliage of early spring, and in it a man lean-
ing on a staff, wearing clothes which give
color to the composition, gives also life and
action to the picture. Soft and reserved in
tone and harmony this work is very different
to the others of the group.

"Slow Fading Day" lent by Mr. William
A. Morgan is a small canvas masterly in its
handling, a landscape with a pool in which
is reflected the radiance of a summer sunset.
It was probably painted in 1878.

War Art Wanted by Author

Editor AMERICAN ART NEWS,
Dear Sir:

I am engaged upon a work dealing with
art and the Great War, and would be very
grateful to the directors of any of our art
museums which have formed collections of
paintings, prints, etc., with subjects con-
nected with the war for communicating
with me. I should like to make mention of
such collections, as I should also of any
notable private ones.

A. E. Gallatin,

Formerly Chairman Committee on Exhi-
bitions, Committee on Public Information,
Division of Pictorial Publicity.
N. Y., Feb. 24, 1919.

Caroline Van H. Bean sold 12 of her
watercolors during the recent exhibition of
her work at the Mussmann Gallery, 144 W.
57 St. Mr. Herbert Satterlee purchased
four of Miss Bean's attractive pictures, and
another purchaser was a well known collec-
tor.

LONDON LETTER

London, Feb. 16, 1919.

How are we to account for the crop of resignations among the presidents of various institutions of late? Is it due to the conviction that they are out of sympathy with the spirit of the times, or is it the result of a laudable desire on their part to give the younger generation a chance? Following hard upon the heels of the resignation of Sir Edward Poynter from the presidency of the Royal Academy comes the similar resignation of Sir James Guthrie from the presidency of the Royal Scottish Academy. This last resignation should, of course, have provided the opportunity for the election of a member of a more modern school of artistic thought, and it is more than a little disappointing to find the vacant post filled by an artist who, however brilliant may have been his achievements in the past, has yet to confess to the advanced age of 73 and can scarcely be said to be a force in the direction of advancement. This is J. Lawson Wingate, a talented landscape painter, whose works have been shown in exhibitions for more than fifty years. The election was carried through without contest, his being the only name submitted, possibly because it was felt that opposition would be useless. It is time that members of institutions such as these were stirred to a greater sense of conflict, for a little new blood is badly needed, and one would be glad to see a greater sense of fight manifest itself on these occasions. The successor to Sir Edward Poynter at the Royal Academy is the architect, Sir Aston Webb, the designer of the new front to Buckingham Palace, and of the architectural embellishments to the Queen Victoria Memorial. For an architect to be elected to such a position is a revolutionary proceeding, indeed, but in view of the immense amount of architectural work which will be involved in the process of reconstruction, and the importance of the quality of such work in the new scheme of things, there is much to recommend the innovation.

Will Art "Luxury" Tax Be Abrogated?

Paris art dealers are determined to get rid of the Luxury Tax before the opening of what promises to be a brilliant season, from their point of view, and at a recent meeting attended by the heads of their own and the other "luxury" trade syndicates of the capital, they drew up a strongly worded resolution for the consideration of the Chamber of Deputies. They claim that the only result of the tax will be to drive all big art sales, which are a fruitful source of revenue to the city, to London, Brussels or some other center. There is logic in their argument that Paris, as the capital of "luxury" and "luxury-trades," is the last place where such a tax ought to be imposed. Although in view of the satisfactory figures shown by the autumn sales list, it is hard to prove that the tax has hitherto proved a deterrent in the salesrooms, there is no doubt that the addition of the tax to a total comes rather like a cold douche to the buyer. At all events it is clear the Paris trading community is dead against the tax, and it will no doubt disappear shortly.

Canadian War Memorials

Once more Burlington House has departed from its tradition and opened its doors to exhibitions other than of its own arrangement. This time it is in the exhibition of Canadian War Memorials under the auspices of the Canadian War Records Office. Although the works deal with the part played by Canadians in the war, they are by no means all by Canadian artists, canvases by such men as Augustus John, Lavery, Sims and Derwent Wood dominating the whole. "Canada's Golgotha" by the latter artist is perhaps one of the most arresting works in the exhibition; and is certainly one of the most tragic. It represents the crucifixion of a Canadian soldier by the enemy, whose soldiers stand around and contemplate the scene.

L. G. S.

CHICAGO

A notable feature of the present exhibition by Artists of Chicago and vicinity is the absence of nudes. Except for Hoffman, one seems to have found this an interesting theme and one wonders if this indicates the influence of community thought upon art. Chicago is very American, one might better say Western, more so than Boston or N. Y., which is to say that Chicago is conservative on art matters and inclined to view all things from the "good of the family" standpoint.

Then, too quite a number of prizes are offered by the women's clubs, a point whose significance is not to be overlooked.

Despite the conservatism of the show in respect to "the human form divine," there are a number of notable pieces of figure painting and portraiture to be seen here. The portraits are indeed of more than passing interest. There are, for instance, three by Cecil Clark Davis, marked by her usual elegance. She paints aristocrats as one who knows no other type of humanity, her presentation of their characteristic refinement and grace seeming almost unconscious. Her portrait of Lionel Barrymore is better proof of good English blood than a family tree. Harriet Blackston also does the "society portrait" well and with convincing sincerity. She gives a very spirited likeness of Alice Gerstenberg and a picturesque interpretation of a French officer. Carl Bohnen surprises one by his cleverness and finished technique. His "Girl with the Red Hair" is a capital performance. "With the first Poilus to Defend France" is another of his entries, which claimed more than a casual glance from every visitor at the show. It is indeed a high spot and one of the very definite and distinct memories carried away from the galleries. The very soul of France shines out of the bright eyes of this carelessly posed dark man whose sombre face and ease of posture tell so forcibly the story of power to feel and power to act. Walter Brownson in his portrait of Cecilia makes other artists "take notice" for here is the modern woman to the life, yet withal a most graceful motif for a picture, resplendent with the age old charm of the "eternal feminine."

Other Good Portraits

Miss Indiana Giberson contributes two of her individual and incomparable offerings which possess exotic qualities of color and a curious suggestion of shadow over all. Frederick Fursman keeps alive the outdoor traditions of the sun spot painters but one cannot see the green of his flesh tones as entirely justifiable. C. Raymond Johnson produces a sensation with his interpretation of "Shylock," gorgeously oriental, his yellow turban seeming to create a golden halo against the crimson curtains of the background. Arvid Nyholm does the conventional and traditional portrait of a man, with finish and dignity in his presentation of "Dr. Walter Haines," while his fanciful study "The Chinese Coat" is full of color and charm. Augustin G. Pall has a nicely toned war picture, the "Red Cross Nurse" at her post of duty, well painted and artistically sensed. His study "The Violinist" is a really clever portrait with enough of pictorial excellence to please.

Of child portraiture there are few examples to surpass the "Grandmothers Birthday" of Pauline Palmer who makes a poetic conception of a lovely little girl and a big bouquet of violets. Elizabeth Krysher Peyraud also deserves commendation for her portrait of "Mary Louise," a charming study of childhood as well as a successful portrait. Oskar Cross has three very fine offerings, although widely divergent in theme and style. His boys about the watermelon wagon are full of the life of a city street on a summer day. His portrait of a mother and daughter is remarkably vivacious, deep toned and rich, while "A Summer Day" presents the wide flowering meadows with a lovely girl in an old fashioned gown and bonnet coming forward with arms full of field flowers and a faithful, red bird dog in at-

tendance. Then there are the five important canvases of Anna L. Stacey, notably, her portraits of Madeline and Mary, adorable studies of fresh young girlhood and finished performances. Charles Sneed Williams proves his claim to the popularity he enjoys as a painter of "society," with two low toned portraits filled with a refined feeling for beauty and a restraint of color, without loss of richness or brilliancy.

Other Exhibitions Now On

Two gifted French painters, Canals and Andre, are exhibiting at the Arts Club. Their works are well known to N. Y. as shown at the Durand-Ruel galleries and need no further introduction to Art News readers. An exhibition of American Modernists, although not cataloged as an art display, but probably intended as such, is on at the Arts Club. It would, however, be unfair to sincere artists to review this audacious display of crudity seriously in any periodical devoted to the fine arts. Leon Gaspard is exhibiting at Reinhardt's the result of his recent sojourn in New Mexico and very beautiful, colorful, original interpretation of the life of plain and pueblo it certainly is. No one else has painted the Pueblos and their people under the snow blankets of winter but Gaspard, child of Russia, knows the snow and he gives us such sharp clean contrasts of life and color against it that one is glad he went to Taos after all.

All the Taos painters will exhibit as a body in the galleries of Carson Pirie Scott and Co. beginning March 1. Among the exhibitors will be Robert Henri whose first Taos pictures were seen in these galleries last season. Ufer and Higgins since that memorable event have been so honored in the East with important prizes that one no longer things of them as local painters, and their best work this year is reserved for this occasion. Blumenschein and all the rest of the galaxy will be represented, so great expectations are not to be disappointed.

Kahn Monif Art Display

A rare event in local art history is the exhibition at O'Brien's of the R. Kahn Monif collection of Persian antiquities, comprising VI century pottery, XIV century miniatures and XVI century embroideries and brocades. Mr. Kahn Monif is an authority on the ancient arts of Persia, and an opportunity not experienced formerly is placed in the way of Chicago collectors. This antiquarian conducted the excavations of the Royal Palaces of Rhages and Sultanabad and the results of his researches created a furor in Europe among collectors for private galleries and great museums. It is to be regretted that the western public is not more fully conversant with Persian art, but for the few discriminating collectors in our midst this will be an event indeed.

The Arche Club has made its annual purchase from the Chicago show in Frank V. Dudley's "The Dune Country." This entitled him to honors and the club is to be congratulated upon its accession.

Marion Dyer.

PITTSBURGH

Three exhibitions are on in the galleries of Carnegie Institute. One of paintings by Bryson Burroughs and Arthur B. Davies, one of watercolors by Gifford Beal, Paul Dougherty, Childe Hassam, Hayley Lever, J. Alden Weir and Mahonri Young, and one of 22 oils by Childe Hassam depicting N. Y. adorned with flags.

In . . . Gallery O there is an exhibition of 83 engraved portraits of the XVII and XVIII centuries. Longhi, Bartolozzi, Visscher, Van Dyck, Hollar, Faithorne, Golzius, Nanteuil and many other artists are represented.

CINCINNATI

The Cincinnati Art Club will hold an exhibition of paintings March 8-22 inclusive, which will be the first exhibition held by this club in two years, on account of the many Red Cross and other benefit exhibitions held in the city on account of the war.

PARIS LETTER

Paris, Feb. 10, 1919.

Among the important art sales that are announced for March is that of the Boussod-Valadon collection. The death of M. Etienne Boussod has dissolved the partnership of this firm which owns some very fine examples of the 1830 school of painters, such as Corot, Millet, Ziem, Daubigny and Troyon, as also a few old masters. This sale will be followed closely by that of the interesting private collection of the late M. Jeunette by whose will, the Louvre is to take first choice for the national collections, while the remainder of his valuable Persian potteries, tapestries, wood-carving and furniture will be sold at auction.

A Jacquet Exhibition

It is like a tonic to turn out of the snowy streets into Chaine and Simonson's galleries in the Rue Caumartin, where there is at the moment a vivid and gorgeous show of the late Gustave Jacquet's work. Some of them, notably the portraits, are loaned by their owners; the rest are chiefly the contents of the artist's studio at the time of his death ten years ago. The portrait of the Duchesse d'Uzès is dated 1886, and has often been shown at loan exhibitions, but it is good to see how well it wears and how fresh and beautiful is its coloring. Yet it is the soberest in hues of all, the black riding-hat and habit only relieved by the rich sables thrown back over the sitter's chair, and by the brilliance of her eyes and complexion. Most of Jacquet's sitters are garbed in Louis XV costume, which is the epoch that best suited his passion for gay color, but when he allowed himself to be a faithful delineator of the women he saw around him he shows them in the wasp-waist and high perched hat of the early eighties as in the fine portrait of the Comtesse de Brigode. Genre painting had a great vogue at that time. It had not yet been slain by the Impressionists who were pushing truth into the foreground, and "futurism" and "cubism" have perhaps served to emphasize the fact that mere prettiness is not an aim worthy of a serious artist. Gustave Jacquet turned out his own decorative and careful work with sublime indifference to new schools of thought and painting, and the pupil of Bouguereau and admirer of Cabanel is seen in every canvas on the walls of this exhibition. Truly Trianon are his pastels, while the small studies for his larger works reveal his mastery of technique as well as the amiable beauty of his palette.

The Rodin Bronze Scandal

Whatever may be the outcome of the "Affaire Rodin" of which all Paris is talking, it serves to prove the difficulty, not to say the impossibility, of protecting statuary from illicit, and therefore imperfect, reproduction. Since any one of Rodin's hewers can produce a replica of his marbles, and any one of his founders can reproduce a bronze, it is obvious that there was likely to be a big traffic in pirated Rodins, to the detriment of the State, his heir. Since not even Rodin himself could defend his works, how could his executor, M. Bénédite, hope to do better? M. Bénédite's integrity is above suspicion. It is easy for him to prove that the only reproductions of the master's works that he has ordered are those recently sold and supplied with the approval of the French Government to Japan, for her national museums. But by proclaiming and prosecuting the group who are trafficking in Rodins, M. Bénédite has called the attention of the public to an evil for which some sort of remedy must be found, and as the French adore "commissions," and believe in them, a commission will probably be put in the place of the actual executor of Rodin's will and the curator of the museum containing his works, and when the excitement has died away, the traffic will probably begin again.

A. I.

Old Masters and Objets d'Art

AMERICAN COLLECTORS AND DIRECTORS OF PUBLIC MUSEUMS who are entertaining the purchase of famous pictures and family heirlooms which do not come into the open market can best attain their object by communicating with Mr. Arthur Ruck, who has received instructions from certain well-known English Collectors and representatives of old and titled families to realize upon their works of art by Private Treaty.

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SEATTLE

The exhibition rooms of the Seattle Fine Arts Society have been returned to the Society by the Red Cross, to whose use they were donated last autumn, and exhibitions were resumed in mid-January. The canvasses of Ambrose Patterson, exhibited by the Society in the Red Cross Jumble Shop lunch room, were removed to the Fine Arts rooms; and a few days later 14 watercolors by the Belgian artist, Jean Marie Guislain, were added.

These paintings are impressionistic in treatment and brilliant in color. Those lovers of art in Seattle who are devotees of the modern school like them very much, but those who still prefer the softly blended colors of the older watercolor artists will not tolerate these vivid portrayals of green grass and purple and yellow waters and bright blue skies. The scenes are on the Atlantic Coast of the U. S., mostly about Boston and Cambridge. M. Guislain is now in this country, having suffered reverses of fortune in his own country during the war.

The Seattle Society was able to arrange for this exhibition of his work through a friend of his at Camp Lewis, who sent for them to make a selection in purchasing. Local art lovers were able to make an interesting comparison between these pictures of the artist and some of his earlier work by the kindness of Mrs. Parsons, who brought down two oils she had purchased several years ago, subdued both in coloring and treatment, both of them painted in cool, misty greys. M. Guislain was in Seattle at the time of the Alaska-Yukon Exposition in 1909, and Mrs. Parsons then bought these two canvasses.

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WILMINGTON

Unusual interest attaches to the seventh annual exhibition of the Wilmington Society of the Fine Arts at the New Century Club. Not only is the display above the standard ordinarily attained by the society, but there are certain features of especial moment. War in particular has set its stamp upon the exhibition, adding a freshness of theme and a virility of accent which are distinctly welcome. The prizes were allotted by a jury consisting of Dr. Christian Brinton, Paul King and Fred Wagner, as follows: \$100 prize offered by the President for the best painting to N. C. Wyeth's "Brandywine Meadows," \$100 prize offered by Mrs. Frank O. Whitlock for the best illustration to Dean Cornwell. \$50 prize offered by Mrs. T. Coleman du Pont for the best war subject to: "In France, 1918," by N. C. Wyeth. Hon. mention was awarded to F. E. Schoonauer, Herbert D. Stitt and Walter Whitehead.

Several pictures were sold during the exhibition. Mrs. H. M. Barksdale purchased "In France, 1918," the painting which received the prize given by Mrs. T. Coleman du Pont for the best war subject. The artist, N. C. Wyeth, also, received the prize for the best painting in the exhibit, which was awarded to his "Brandywine Meadows." Mr. Wyeth ran a close second for the most popular picture prize, with his "In France." The popularity prize went to "The Thunderhead," painted by Emlen McConnell. The prize for the best illustration went to Dean Cornwell.

Mr. Benjamin M. May purchased the painting entitled "Three Trees," by Herbert B. Stitt, of Baltimore. Miss Ethel Barke-dale's painting, "Cedars," was bought by H. B. Robertson. Mrs. Harry G. Haskell was the purchaser of the "Three Bears," the fairy tale painting by Miss Katharine Pyle.

Two paintings have recently been acquired by the Chicago Art Institute as gifts from the Friends of American Art, namely "The Fates Gathering in the Stars" by Elihu Vedder, and "From the Upper Terrace" by John H. Twachtman.

OMAHA (NEB.)

The most successful exhibition ever held here, one of 60 oils, closed recently at the Fontenelle Hotel. It was brought here by the Omaha Society of Fine Arts and was assembled by Messrs. R. C. and N. M. Vose of Boston. Originally planned to remain open ten days, such great interest was shown by the local public that the time was extended to nearly a month. The display came here from Chicago and Minneapolis and went on to Kansas City and Lincoln.

There were nine Monticellis, two George Innesses, "Roman Campagna," and "Moon-rise, Montclair," two unusually good portraits, "Irish Girl," and "Village Boy," by Robert Henri; a figure in blue by Joseph Israels, "The Tempest" by Albert P. Ryder and "A Mountain Brook" by Blakelock.

There was a Daubigny "Late Afternoon on the Oise," and unusually good examples of Charles H. Davis, Gari Melchers, Frank W. Benson, Frederick Frieseke, Daniel Garber and Fritz Thaulow. There was also a "Boy With Pigs" by George Morland.

The Friends of Art, a society of local men organized to further the interests of art and to buy pictures, purchased from the exhibition "Spray and Sunlight" by Paul Dougherty, for \$4,000, and will hang it in the public library for the present.

The Society of Fine Arts is the most active art organization here, bringing the best exhibitions and lecturers they can obtain. They are handicapped by having no building of their own but hope soon to build one, and with the Friends of Art and others interested, are furthering a movement to build a museum to cost \$500,000 or more, as a memorial to soldiers and sailors in this and other wars. They already have a good nucleus of pictures which is hung in the public library. The Art Guild is a society of artists which will have an exhibition this Spring. Leta Moore Meyer.

BUFFALO

Three special collections of paintings by Robert Henri, and Mary Prindeville, and an exhibition of gum prints by H. Ravell are now at the Albright galleries.

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[Letters P-Z, with Addenda]

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BALTIMORE

A memorial collection of sculpture by the late Helen Farnsworth Mears is now on exhibition at the Peabody Gallery. This collection includes some of the best of Miss Mears' work and clearly indicates that in her death America lost a sculptor of real genius.

Among the more important works shown are: "End of the Day," "Dawn and Labor," "The Urn," "Eve," portrait reliefs of the head of St. Gaudens (done while he was at work on the Sherman statue), and "Portrait of the Artist's Mother."

The bronzes were loaned by Miss Alice G. Chapman, Mrs. George B. Todd, Mrs. F. B. Fargo and by Miss Mary Mears.

The Baltimore Watercolor Club is completing plans for its annual exhibition, at the Peabody Gallery, March 11 to 31. The jury will meet March 4. It includes George Walter Dawson, Pres't of the Philadelphia Watercolor Club, Fred Wagner and W. H. Holmes, curator of the National Gallery, Washington.

A new art shop has just been opened here under the firm name of Vogt and Holmes. It is conducted by William G. Vogt and Arthur Holmes, both formerly associated with the Jones Gallery, this city. Mr. Holmes is an Englishman and was American representative of the London Fine Arts Society.

John S. Goggin, for 12 years manager and secretary of the Katz Gallery, N. Y., has been made manager of the Jones shop.

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BOSTON

Paintings and drawings by Maurice Sterne, mostly made during his sojourn on the primitive island of Bali, New Java, are now on exhibition at the Boston Art Club. Among a people who are keeping alive the pristine spirit of Brahmanism, Sterne found vivid, direct inspiration for his work. One cannot doubt this after a survey of the club gallery with its intense, semi-cubistic paintings of the religious fetes at Bali, and its savagely direct and elementally truthful drawings of the nude and half-draped figure. There are works that are rich in color, such as "Temple Feast," with its crescent of glistening brown damsels, devoutly listening to the discourse of an athletically built young priest. The achievement of rhythmic succession of the forms in this picture, revealing a superb feeling for organization of the parts in their relation to each other and in their relation to the whole, is seen at its fullest in the large "Dance of the Elements." Mr. Sterne has packed this canvas with forms in opposed movement, and has all but suppressed color in concentrating attention upon the effort of the dancers to express the rhythms of air, water and fire. While Mr. Sterne undoubtedly expresses his personal response to the atmosphere and customs of the Bali folk, he undoubtedly was also moved much in the same way Coaguin was by his Tahiti experience. Mr. Sterne's vein of eight or nine years ago is indicated by his portrait of his mother in able characterization, and several semi-symbolic nude studies which have something of the authoritative force that sends one back to Montegna for a comparison.

Landscapes by Charles W. Davis are on exhibition at a Newbury street gallery. Several of these are now shown for the first time: "Spring in New England," "Joyous Day in Spring," "Ominous," "The Hillside," "In Golden Light," "Just Back of the Road," "Autumn Sunshine," and "The Shortest Day." In these titles Mr. Davis hints at the spirit he has tried to evoke in his canvases. He is often successful in representing one of the ever varying moods of New England climate. Yes, Davis can paint that elusive, fascinating, maddening thing we call weather, as in the oppressive prelude to a thunderstorm in "Ominous," the invigorating freshness of "Breeze on the River," and the crisp May sunshine of "Joyous Day in Spring." Outstanding in the present collection is "Break of Winter," an original and forceful study of the imminence of spring, and the suggestion of green things just about to push through the brown turf.

Works by women painters are on view at the Vose Gallery, and the place of honor is rightly given to Mary L. Macomber's deeply felt and exquisitely painted "Song." Theresa Bernstein is represented by several canvases, some of which show her instinct for caricature and leaning toward Manet's color and pattern. There is a craftsmanlike still life of fruit by Elizabeth Paxton, and two of Elizabeth Wentworth Roberts' atmospheric beach scenes. Other exhibits are by Jean N. Oliver, Lillian Westcott Hale, Lila Cabot Perry and Alice Worthington Ball.

The topics of the day in the local art world are as follows:

J. Eliot Ennaking is holding a month's exhibition of landscapes at the Milton public library; watercolors by Albert Prentice Button are shown at the Women's City Club; the associate members of the Guild of Boston Artists will this year receive, as their annual souvenir, a signed proof etching by Philip H. Hale; landscape and portrait etchings by W. H. W. Bicknell are shown at a Newbury street gallery; a special exhibition of screens by famous Japanese painters is on at Yamanaka's where examples of Sotatsu, Kenzan, Tosa Mitsunobu and others of the Tosa and Kano schools are shown; and finally, an excellent example of Copley's earlier and American period, a portrait of Dr. Hall Jackson of Portsmouth, N. H., is on exhibition at an Arlington street gallery, where it is told that the picture has come on the market direct from a Newsbury, Mass., mansion, and is owned by the Leigh family, descended from Dr. Jackson's youngest sister.

Ernest Sherburne.

"Expressionists" at Babcock's

Opening today, March 1, and continuing two weeks, the Babcock Gallery announces the first exhibition of a new group of Americans called the "Expressionists," comprising the following painters: Robert B. Brander, James Britton, Sidney Dickinson, Walter Griffin, Philip Hale, Eugene Higgins, Richard Kimball, George Luks, Maurice Prendergast, and Howard C. Renwick.

An exhibition of portraits in oil and pastel, and drawings, by Albert Sterner, is announced for March 3 at 556 Fifth Ave., to remain until March 15. A number of well known people have lent their portraits, including Mrs. Herbert Satterlee, Mrs. Philip Lydig, Mrs. French Vanderbilt, Mr. E. Osborne, Mr. Jay Schieffelin, Mrs. Oliver Ames, and Mr. Geo. Frelinghuysen.

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NOTICE TO GALLERIES

Changes in the copy of advertisements and calendar must reach the office not later than Wednesday of each week.

ARTISTS' EXHIBITION CALENDAR

NATIONAL ACADEMY OF DESIGN, FINE ART GALLERIES, 215 W. 57 St.—Ninety-fourth annual exhibition, March 18 to Apr. 27. Exhibits received March 5 and 6, at 214 W. 58 St.

NEW HAVEN PAINT AND CLAY CLUB, Yale School of Fine Arts, New Haven.—Nineteenth exhibition, April 1-20. Exhibits received March 21 at Yale School of Fine Arts, corner of Chapel & High Sts., New Haven, Conn.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS

Arlington Art Galleries, 274 Madison Ave.—Works by American artists, through March.

Arden Gallery, 599 Fifth Ave.—Paintings by John C. Johansen, through March 14.

Art Alliance, 10 E. 47 St.—Exhibition of Industrial art.

Babcock Galleries, 19 E. 49 St.—First exhibition of the "Expressionists," a new group of Americans, March 1 through March 15.

Bonaventure Gallery, 601 Fifth Ave.—Pastels and drawings of XVIII century.

Bourgeois Galleries, 668 Fifth Ave.—Paintings and drawings by Jennings Tofel.

Braus Art Galleries, 2123 Broadway, at 74 St.—Garden paintings by Anna Winegar, to March 11.

Daniel Gallery, 2 W. 47 St.—Recent paintings by Ernest Lawson, through March 15.

Durand-Ruel Gallery, 12 E. 57 St.—Paintings by Boudin, to March 15, incl.

Ehrich Gallery, 707 Fifth Ave.—Early Colonial portraits, to March 13.

Lithographs and etchings by Odillon Redon, to March 12.

Ferargil Gallery, 24 E. 49 St.—Works by Charles Rosen, through March.

556-558 Fifth Ave.—Under the direction of Mrs. Albert Sterner, paintings by Louis Kronberg, through March.

Lithographs by James A. McNeil Whistler. Portraits in oil and pastel, and drawings, by Albert Sterner, March 3-15.

Folsom Gallery, 560 Fifth Ave.—Paintings by Wm. McGregor Paxton, to March 8.

Kingore Galleries, 24 E. 46 St.—American paintings and sculpture, to March 15.

John Levy Gallery, 14 E. 46 St.—Group of portrait drawings on vellum, by John Eland of London, through March 15.

Little Gallery—Antique Italian textiles; modern Italian glass and pottery.

Macbeth Galleries, 450 Fifth Ave.—Annual exhibition of paintings by 30 artists, March 5-29.

MacDowell Club, 108 W. 55 St.—Works by group of modern American artists, to March 2.

Metropolitan Museum, Central Park at 82 St. E.—Open daily from 10 A. M. to 5 P. M., Saturdays until 10 P. M., Sundays 1 P. M. to 5 P. M. Admission, Monday and Friday, 25c., free other days.

Milch Galleries, 108 W. 57 St.—Paintings by Jerome Myers, to March 1.

Montross Gallery, 550 Fifth Ave.—Paintings by Kenneth Hayes Miller, to March 8.

Musmann Gallery, 144 W. 57th St.—Etchings by Ernest Haskell, through March.

National Association of Women Painters and Sculptors, Fine Arts Galleries, 215 W. 57 St.—Twenty-eighth annual exhibition, to March 4.

New York Public Library—Print Gallery (Room 321)—The War Zone in Graphic Art, including etchings and other prints depicting eastern France and Belgium during the seventeenth-nineteenth centuries.

Memorial exhibitions of etchings by J. C. Nicoll and wood engravings by Elbridge Kingsley, War lithographs by Brangwyn, Bone, Pennell and

Copley. Print Gallery (room 321): War Zone in Graphic Art.—Stuart Gallery (room 316): Master Ornamentalists.

Paint Box Galleries, Washington Square South—Psycho-chromes, symbolic forms and colors in portraiture, by F. Kennerly.

Ralston Galleries, 567 Fifth Ave.—A selection of rare old French and English prints, in color and black and white.

Reinhardt Galleries, 565 Fifth Ave.—Recent watercolors by William Jean Beuley, to March 8.

Satinover Galleries, 27 W. 56 St.—Paintings by old masters and art objects.

Vanity Fair Shop, 718 Madison Ave.—Sanguine portraits by Virginia Hargraves Wood, to March 5.

Whitney Studio, 8 W. 8 St.—Works by Malvina Hoffman and Arthur Crisp, to March 18, incl.

CALENDAR OF AUCTION SALES.

American Art Galleries, Madison Square South.—Rare and valuable Renaissance, Flemish and other tapestries, costly drawing-room and boudoir suites of furniture in fine old Beauvais and Aubusson tapestry, other fine furniture, old textiles, Italian and Casanova marbles, and other objects belonging to the estate of the late Augustus Kountze. Other estates and several private owners. Sat. aft., March 1, 3 o'clock.

By direction of The Colonial Trust Company, of Phila., trustee of the estate of the late M. N. Pappadopoulos (who lost his life on the Lusitania), and others beneficially interested, a collection of rare and beautiful antique and modern rugs and carpets from Persia, Asia Minor, the Caucasus and China, of artistic excellence and utility, together with a collection of rare antique Chinese rugs to be sold for the benefit of the estate of the late E. A. Bischoff, of Pekin, China, by order of the N. Y. Trust Co., administrator, March 6, 7 & 8 afts. Exhibition March 3 to date of sale.

Anderson Galleries—Park Ave. and 59 St.—Library of Herschel V. Jones, Part III (and final). Letters P to Z, with Addenda. March 4-5. Americana, selections and duplicates from the library of Henry E. Huntington. March 6, eve.

Rare Chinese works of art, pottery, porcelain, jades, enamels, lacquers, etc., consigned by Lai Yuan & Co. of Shanghai and Peking. March 7-8, afts.

Fifth Ave. Auction Rooms, 333-341 Fourth Ave.—Collection of oil paintings by American and European artists, formerly the property of Mrs. W. H. Simmons, with additions from several estates and owners; on view Mon., March 3 to date of sale, Wed., Thur., & Fri. eves., March 5, 6 & 7.

Egyptian, Greco-Roman, Persian, and other antiquities, collected by Mr. G. Beilouny of Aleppo, Syria; also a collection of Persian and other potteries, VIII to XVI century, antique textiles and rugs; on view March 3 to date of sale, Fri. & Sat. afts., March 7 & 8.

Heartman's, 129 E. 24 St.—Rare Americana, Fri. morn., March 14, at 11 o'clock.

PHILADELPHIA—S. T. Freeman Galleries. Art collection owned by late Henry B. Ashmead, including notable examples of Barlizon and other modern Foreign painters; Oriental porcelains, jades, etc. by order Phila. Trust Co. March 10-11.

EXHIBITIONS

Anderson Galleries—Park Ave. and 59 St.—Beginning March 1, valuable Chinese works of art consigned by Lai Yuan and Co.

BUFFALO.

The exhibition of paintings by Boris Anisfeld which attracted so much attention during the time they were on view at the Albright Gallery closed Feb. 10. Seven sales were made as follows: "Andalusian Dancers—Seville," "Flowers and Woman," "Oranges—Capri," "Nasturtiums," "Bull Fight—San Sebastian," "Ponte di Rialto, Venice" and "Fishing Boats—Concarneau." All were purchased by appreciative Buffalonians.

PHILADELPHIA

The 25th annual exhibition of oils at the Art Club will be on March 15th to March 30th. The jury of admission and hanging committee will be E. W. Redfield, Adolphe Borie, George Gibbs, Carroll S. Tyson, jr., Chas. S. Corson, W. Wallace Gilchrist, jr. and Charles Grafly. The Pa. Academy Fellowship Exhibition opening March 6th at the Art Alliance will have as its jury of selection H. H. Breckenridge, A. B. Carles, Charles Grafly, Mary Butler, Blanche Dillaye, Morris Hall Pancoast, Alice K. Stoddard. The chairman of the Exhibition Committee is C. Yarnall Abbott.

Productions of a sculptor, evolved from a man of scientific training give unique interest to the exhibition of the works of R. Tait McKenzie at the Art Club on to March 9. Olympian art it might be styled, for the subjects of many of the statuettes and reliefs are athletes in action, modeled with fidelity to anatomical detail and at the same time with a feeling for the artistic expression of rhythmic movement that one sees in the Pantheon friezes. Towering above all else is a huge bronze statue of Whitfield that is to be set up in the Dormitory Triangle on the Campus of the University of Pa. The dramatic gesture of the great Methodist divine draped as he is in the churchman's full robe with ample sleeves has been seized upon to give a striking silhouette to the composition. A replica of Dr. McKenzie's bronze statue of The Youthful Franklin, now erected on the university campus is also shown.

There is a statue of Captain Guy Drummond of the Royal Canadian Highlanders. Killed in Flanders in 1915, a plaque in bas-relief that has the personal touch of the Hon. Sir George A. Drummond, K. C. of Montreal, three-quarter length relief portraits of many prominent men in medical and scholastic circles, such as the late Dr. S. Weir Mitchell, Dr. W. W. Vreen, Sir William Van Horne, Guglielmo Ferrero and others. Not the least interesting feature of the show is a series of well executed bronze medals and medallion portraits of well known persons and lastly a very remarkable set of four masks from life showing in the human face "the Progress of Fatigue."

Ten paintings, principally marines by Alexander Bower and 17 figure and portrait canvases by W. W. Gilchrist, Jr., are on view at the Rosenbach Galleries, Feb. 17 to March 8. Mr. Bower is one of the new men in the field of art covering expression of the moods of the sea and these works place him well in the front rank. Mr. Gilchrist shows a group, including some carefully wrought interiors with effectively lighted figures and a number of finely colored nudes.

The atmosphere of the studios of Paris is the environment that is sought to be preserved in the Art Students' League now in active operation in the Server Studio, 43 S. 8 St., and so announced in the circular just received which declares that "constructive thought, not inative accuracy, is the true base of aesthetic expression," a very good declaration of independence from academic routine.

There is to be an exhibition postponed from Feb. 10 to some future date, at the Sketch Club, of the works of the late Claude Joseph Warlow, whose tragic death some months ago from the effects of exposure while working out of doors in inclement weather upon a canvas depicting a bird's eye view of the city and now on the south wall of the Phila. Electric Co. Building, was regretted by the younger group of painters, who knew him as an artist of promise.

Agitation in the movement to improve local art conditions by the induction of an artist to the Board of Directors, who shall be a member of the Pa. Academy Fellowship is actively in progress and is being discussed at a number of meetings of the latter body held recently. In view of the fact that the current exhibition is an excellent one there would seem to be no reason on that score for a change. As old Ben Franklin used to say probably, some one has "an axe to grind," and the Fellowship is to turn the handle.

Eugene Castello.

WASHINGTON

Local architects are showing a collection of their designs and sketches at the Arts Club and in this collection there is much of art and real beauty—a charming little exhibit. Among the contributors are Waddy B. Wood, E. W. Dome, Jr., L. M. Leisenring, L. V. Murphy and E. B. Morris.

The Watercolor Club will hold its 23rd annual exhibition in the Corcoran Gallery March 7-30 next. The exhibit will comprise watercolors, pastels, miniatures, etchings and drawings in black and white.

The annual exhibition of the Society of Washington Artists opened at the Veerhoff Galleries on Monday. The output of local artists during the past year has been small, due to war work. Nevertheless the display is of a higher standard than usual although small and comprises the works only of local artists and those resident here. C. C. C.

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ART AND BOOK SALES

Montrose Picture Sale

Owing to the pressure of news on the columns of the ART NEWS this week, the detailed record of this sale of Thursday evening must await publication until next week.

Important Paris Sales

The present month and early April will bring two important sales in Paris. The first will be that of oils and sculptures, art works of the extreme Orient, bronzes and French Godsmiths XVIII century work, old tapestries and Savonnerie panels forming the first part of the Georges Hoentschel collections—the sale to be held at the Georges-Petit Galleries with M. Lair-Dubreuil as auctioneer and M. M. Paulme, Lasquin and Andre Portier as "experts," on March 31 and April 1 and 2.

The second sale will be that of the noted collection of modern French paintings, including some unusual examples of the Barbizon school, formed by Baron Denys Cochin and to be held at the Georges-Petit Gallery, March 24-25 with M. Lair-Dubreuil as auctioneer, and MM. Durand Ruel, Bernheim-Jeune and Vollard as "experts."

Important Phila. Art Sale

Chinese porcelains, a collection of old and rare laces and embroideries—and important groups of oils, including examples of Adolf Schreyer, Charles Jacque, Emile Van Marcke, Diaz Jules Dupre, M. Munckacy, J. L. Gerome, G. Jacquet and others equally famous, forming the collection of the late Henry B. Ashmead will be offered at public executor's sale by Samuel T. Freeman & Co. at their Phila. galleries March 10, and 11 by order of the Philada. Trust Co. Many of the paintings were purchased direct from the artists and the Chinese porcelains were acquired during Mr. Ashmead's travels abroad when the rare laces were also purchased. Specimens of the celebrated Hawthorne blue and white, Celadon, Powder blue and Rose Madder decorated vases, objects in lacquers of Cinnabar, fine jades and ivory carvings should certainly attract attention from collectors and art museums.

At her studio at Grymes Hill, S. I., Mrs. A. Albright Weigand is painting a portrait of a lady. Otto Weigand is as usual painting landscapes and decorative subjects.

Coming Sales at Anderson's

The library of Herschel V. Jones, Part III (and final) Letters P to Z, with Addenda, will be held at the Anderson galleries, Monday and Tuesday next. As Part II, sold in January, contained one item of superlative interest, The Bridgewater "Comus," so Part III is distinguished by its remarkable collection of Shakespeare quartos including many so scarce as to be practically unobtainable.

The great Elizabethans are again strongly represented. Included are Sir Philip Sidney's "Arcadia," first edition, London, 1590, in all probability the only perfect copy of this extremely rare work, and two of the most famous plays of the period—Robert Wilson's "The Pleasant and Stately Morall of the three Lords and the three Ladies of London," and the same author's "The Three Ladies of London," both rich in Shakespeare interest, and but three or four copies of either known. Samuel Purchas' "Hakluytus Posthumous," 5 vols, London 1624-26, is a collector's set of the highest type, bound in original vellum, absolutely perfect, and with all the points which go to make up a first issue. An association book of the highest interest in the Regiomontanus Calendarium, Venice 1475 which originally belonged to Ferdinand Columbus and which bears his autograph memorandum of purchase (partly erased) on the last page.

Shelley's "Revolt of Islam," London 1817 is dated a year earlier than the generally recognized first edition which is still more remarkable from the fact that all copies of "Laon and Cynthna" under which title the book originally appeared are dated 1818.

Crawford Library Sale

First editions, MSS., Americana, books on natural history, color plate books, and other rare items contained in the library of John Wm. Roy Crawford, of New Rochelle, were sold at the Anderson Galleries this week.

There were 251 items dispersed at the first session, Mon. aft., and a total of \$6,444 was realized.

The highest price, \$1,675, was obtained from W. H. Williamson for No. 111, "The History of the French Revolution," by Thomas Carlyle (London, 1869), elaborately illustrated.

Other items sold were:

No. 30, "The Birds of America," by John J. Audubon (New York, 1840-4), rare first 8vo edition, fine colored plates. H. K. Howard, \$380.
No. 6, "Albany Convention of 1754" (New York, 1914), extra illustrated with portraits, documents, letters, etc. George D. Smith, \$365.

No. 207, "The Brothers Dalziel" (London, 1901), extra illustrated, 6 vols. Gabriel Wells, \$365.

No. 180, German popular stories, translated from the "Kinder und Hans Marchen," collected by M. M. Grimm, with 22 etchings by George Cruikshank, (London, 1823-26), rare first issue of the first edition. James F. Drake, \$345.

No. 7, "Aldine Poets" (London, 1830-45), 53 vols., first issues throughout. George D. Smith, \$310.

No. 184, "Novelist's Library," edited by Thomas Roscoe (London, 1831-3), illustrated by George Cruikshank, 19 vols., first edition. E. Weyhe, \$125.

No. 122, "Don Quixote," by Miguel de Cervantes (London, 1756), illustrated by Vander Gucht, 2 vols. W. H. Williamson, \$115.

No. 118, "North American Indian Portfolio," colored plates by George Catlin (London, 1844). George D. Smith, \$100.

At the second session, Tue. aft., a total of \$3,570.30 was realized.

No. 457, "The Life of Napoleon Bonaparte," by W. H. Ireland (London, 1828), with engravings by George Cruikshank, 4 vols., scarce first edition, the W. C. Crane copy, was purchased by W. H. Williamson for \$405, the leading price of the session.

Other items sold were:

No. 421, Collection of about 270 original engravings by William Hogarth, with the text of Ireland's "Graphic Illustrations," 3 vols. from the Earl of Hopetoun library. Gabriel Wells, \$202.50.

No. 423, "Historical Memoirs, Relating to the Housatunnuk Indians," by Samuel Hopkins (Boston, 1753), one of the rarest works relating to the Indians of New England. L. C. Harper, \$170.

No. 455, "A History of New York," by Washington Irving, with rare folding plate of New York City (New York, 1809), first edition. Scribner's, \$102.50.

No. 279, Collected set of the large paper edition of the writings of John Fiske (Cambridge, 1892-1904), 13 vols. Boston Public Library, \$100.

No. 745, "The Pentland Rising," by R. L. Stevenson (Edinburgh, 1866), first edition with autograph check. George D. Smith, \$172.50.

No. 684, "The Vicar of Wakefield," by Goldsmith with 24 illustrations by Rowlandson (London, 1817), first edition. C. J. Baker & Co., \$172.50.

No. 671, "The Holy Land," by David Roberts (London, 1842-9), 6 vols. W. H. Williamson, \$152.50.

No. 662, "Punch's Pocket Books, 1844-1880" (London, 1844-81), illustrated by Leech and others, 7 vols. Boston Public Library, \$150.

At the third session, Wed. aft., a total of \$7,464.50 was obtained, making a grand total of \$17,478.80, to date.

The highest price of the session, \$710, was paid by George D. Smith for No. 570, "Travels in the Interior of North America," by Prince Maximilien de Wied-Neuwied (Coblenz, 1839-44), 7 vols., one of the most important works on western American travel.

Other items sold were:

No. 690, "A Dictionary of Books relating to America," by Joseph Sabin (New York, 1868-90), 19 vols. George D. Smith, \$350.

No. 747, "Edinburgh University Magazine" (Edinburgh, Jan. to Apr., 1871), Robert Louis Stevenson's own copy with notes. W. M. Hill, \$300.

No. 563, original edition of Major John Mason's "Pequot War" (Boston, 1736). George D. Smith, \$275.

No. 754, "Deacon Brodie," by R. L. Stevenson and W. E. Henley (Edinburgh, 1880), autographed copy of the rare original edition. E. D. North, \$275.

No. 758, "The Graver & The Pen," written and illustrated by engravings by R. L. Stevenson (Edinburgh, 1882). E. D. North, \$265.

No. 683, a series of 40 colored plates by Rowlandson, entitled the "World in Miniature" (London, 1816). George D. Smith, \$232.50.

No. 746, "The Charity Bazaar," by R. L. Stevenson (Edinburgh, 1868), rare first edition. E. D. North, \$215.

Theodore Sutro Painting Sale

A collection of 178 paintings, old and modern, belonging to Mr. Theodore Sutro, was sold at the galleries of Robert C. Graham, Thur. and Fri. eves. of last week, and a total of \$6,500 was realized. A notable feature of the collection was the large number of paintings by different members of the Moran family. Some of these Mr. Sutro had endeavored to sell to the Government and Congress was asked to give \$250,000 for them with others.

Some of the leading items, with title, artist's name, size, buyer's name and price follow:

No. 65, "Autumn Landscape," J. Francis Murphy, 6x10. Mr. Kelly, \$210.

No. 25, "After a Storm," Edward Moran, 25x36. G. W. Slocum, \$190.

No. 162, "Landscape," Jacob Ruysdael, 19x25. Mr. Hyman, \$190.

No. 125, "Classical Landscape," Claude Lorraine, 19x25. Agent, \$180.

No. 68, "Portrait of a Lady," Unknown artist, 50x36. John Anderson, Jr., \$150.

No. 158, "Strolling Acrobats," Leon Moran, 30x45. Mr. Burnett, \$145.

No. 146, "A Dutch Farmyard," Paul Pitter, 20x27. Agent, \$110.

No. 167, "Hurry to Shelter," Ernst Meissner, 36x45. Holland Galleries, \$110.

No. 27, "Venetian Boats," Thomas S. Moran, 50x20. Mr. Hyman, \$97.50.

No. 161, "Evening on the Oise," C. F. Daubigny, 9 1/2 x 17. Mr. Hyman, \$95.

No. 163, "A Brittany Farm," Jules Dupre, 11x14. Mr. Hyman, \$95.

No. 134, "The Winning Hand," George H. Story, 21x31. George H. Story, the painter, \$90.

No. 170, "Noon-Day Rest," Edward Moran, 26x32. Miss Nelles, \$95.

No. 26, "Launching of the Life Boat," Edward Moran, 24x36. G. W. Slocum, \$80.

No. 165, "Cavalry in Action," W. C. Beauquesne, 33x27. Agent, \$80.

No. 118, "Making Port," Edward Moran, 14x22. Judge Olcott, \$75.

No. 154, "Edge of the Jungle," Granville Perkins, 30x45. Agent, \$75.

Senator Palmer Sale

The effects belonging to the estate of the widow of U. S. Senator G. W. Palmer, sold by Henry A. Hartman at the Fifth Avenue Auction Rooms, last Sat., brought a total of \$15,004.55.

The feature of the sale was a pair of salt cellars, made by the silversmith, Paul Revere, which was sold to Clapp and Graham for \$410. It is believed that this is the highest price paid for an article of this kind at public auction.

Charles Dana Gibson Dined

American artists who contributed patriotic posters to the Allied cause celebrated their share in the victory Feb. 13 last, with a dinner and dance at the Hotel Commodore. More than 3,000 persons were present.

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National Arts Club Doings.

On Feb. 18 the men's "Round Table," which meets every Monday night in the club grill, entertained Mr. Philip Gibbs, the war correspondent, through the kindness of Mr. Pond, a club member. On Wednesday evening Miss Lydia Ferguson, before an audience of members of the Alliance Francaise and the National Arts Club, gave several chansons. She was in costume for each group of songs.

Although the war is over activities along the line of entertainment for the soldiers has not ceased. Every Friday afternoon a number of wounded or shell shocked heroes are entertained in the Palm Room. The last meeting was by far the most delightful as a bevy of society girls, under the leadership of Miss Evelina Gleaves, daughter of Vice-Admiral Gleaves, danced and sang.

It has been suggested by prominent people of Nashville, Tenn., that Alphaeus Cole's portrait of Admiral Gleaves, of that city, be purchased and placed on permanent exhibition at the Nashville Parthenon. The work will probably be purchased by popular subscription. At his studio, 33 West 67 St., the artist is now at work on a group picture of a mother and child.

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